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ABSTRACT

A representative selection of the National Archives and Records Services' audiovisual collection relating to black history is presented. The intention is not to provide an exhaustive survey, but rather to indicate the breadth and scope of materials available for study and to suggest areas for concentrated research. The materials include sound recordings, motion pictures, and still pictures, covering various areas of black history dating as far back as the Civil War. Annotations are provided for each collection and records are classified by the following Government organizations: Presidential Agencies, the State Department, Defense Department, Agriculture Department, Department of Health, Education, and Welfare, Department of the Interior, Department of Transportation, Department of Labor, the Supreme Court, the National Archives Collection of Foreign Records Seized, the National Archives Gift Collection, and independent executive agencies. An appendix lists materials found in the Harmon Foundation Collection. (PB)

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AUDIOVISUAL RECORDS IN THE NATIONAL ARCHIVES RELATING TO BLACK HISTORY

Preliminary Draft Prepared for
the 56th Annual Meeting of
the Association for the Study of Negro Life and History
October 1971

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Introduction

Among the record holdings of the National Archives and Records Service are extensive audiovisual archives consisting of motion picture film, still pictures, and sound recordings. Since its establishment, the National Archives has recognized the record character and historical value of audiovisual materials and has taken steps to insure their preservation for future generations. Accordingly, it has accessioned audiovisual records created by Government agencies in the course of their work, as well as materials from private sources that relate to the history of the United States. Today there are approximately 60,000 film subjects, including titled productions, series of newsreels, and unedited outtakes, dating from 1894 in the film collections; more than 5 million still pictures including copies of items dating from colonial times; and over 60,000 sound recordings dating from the turn of the century.

These records are maintained and serviced by the Audiovisual Archives Division and are available for study purposes in its research rooms. They are not available for rent or loan, although 16mm prints of a few of the motion pictures may be obtained from the National Audiovisual Center (GSA), Washington, DC 20409. Reproductions may be furnished, subject in some cases to copyright or other restrictions.

The descriptions of Government records are arranged in this paper according to the organization of the Government, and holdings from other sources are listed separately.

This paper is not intended as an exhaustive survey of all audiovisual records in the National Archives relating to black history. Its purpose is, however, to present a representative selection to indicate the breadth and scope of materials available for study and to suggest areas for concentrated research.

AUDIOVISUAL RECORDS IN THE NATIONAL ARCHIVES
RELATING TO BLACK HISTORY

RECORDS OF PRESIDENTIAL AGENCIES

Records of the White House Office (RG 130)

SOUND RECORDINGS. Among the audio documents in the custody of the National Archives is President Harry S. Truman's address at commencement exercises at Howard University on June 13, 1952. Truman devotes a substantial portion of his speech to a detailed review of his administration's visions, programs, and accomplishments in the civil rights field during the period 1947-52.

RECORDS OF EXECUTIVE DEPARTMENTS--DEPARTMENT OF STATE

General Records of the Department of State (RG 59)

MOTION PICTURES. There is available a Spanish-language version of the motion picture "Henry Brown, Farmer," 1943, produced by the Department of Agriculture and narrated by black actor Canada Lee. The film attempts to depict the daily existence of a southern black farmer and his contribution to the war effort through food production.

RECORDS OF EXECUTIVE DEPARTMENTS--DEPARTMENT OF DEFENSE

Department of the Army

Records of the Office of the Chief Signal Officer (RG 111)

STILL PICTURES. Included in the files are over 900 photographs pertinent to the study of black history. There are photographs of artworks from the pre-Civil War period in the main "Signal Corps" (SC) and "Redbook" (RB) series, including several representations of the Battle of New Orleans showing blacks loading rifles for the white troops under British attack. For the Civil War period there are 81 photographs taken by Matthew Brady and his associates which document the Negro experience. In the majority of the pictures blacks appear as servants and laborers attached to the Union Army camps. Other photographs deal with refugees, black sailors and infantry units, and slave quarters and pens. The activities of several units of black soldiers on the western frontier in the 1880's and 1890's are also covered in 23 photographs.

The increase in the use of photography in the Army at the beginning of the 20th century is reflected in the larger number of photographs depicting black troops in the Spanish-American War, the Philippine Insurrection, and the Mexican Punitive Expedition. Pictures show the soldiers relaxing and participating in recreational activity, as opposed to combat.

The overwhelming majority of the photographs in the Signal Corps files, approximately 700 of the 900, document the black experience in World War I. Pictures cover such subject areas as Negroes in the Navy, Army training and classification, combat units and war heroes, labor battalions, stevedores, auxiliary and service troops, medical services, educational opportunities, the beginnings of integrated recreational facilities, and homecoming. Photographs of combat troops usually involve units of the 93d Division, primarily the famous 369th Infantry Regiment. There is also excellent coverage of the Negroes' role on the homefront as employment opportunities increased in war-related industries and in Government service. In addition, there are pictures on the blacks' relations with the Army between the World Wars as soldiers participating in Olympic trials, as recipients of relief during the Mississippi floods of 1927, and as participants in the Civilian Conservation Corps during the depression years.

MOTION PICTURES. One of the most valuable sources of motion picture records for the study of the black man's role in World War I is a series of films concerning the 369th Infantry Regiment of the 93d Division. The films show the activities of the troops in France near Maffrecourt and marching near Ungersheim. In an incomplete film entitled "Training of Colored Troops, 1917-1918" (rev. 1936), a combination of staged and actual scenes shows the induction and training of black men in the Armed Forces. Additional stock footage is also available of Negro infantry, stevedore, and labor troops in Bordeaux, Lorraine, and the Meuse-Argonne offensive.

For World War II and after there is a Signal Corps series of 35mm black-and-white outtakes referred to as the ADC (Army depository copy) file. It consists mostly of unedited footage, and among its 9,000 reels the activities of black troops are covered in both the Pacific and European theaters of operations and during the Korean conflict. Among the orientation films (OF) made by the Signal Corps during World War II is the film "The Negro Soldier," ca. 1944, which traces the history of the black man's service to the military in the United States. The film, in attempting to recruit blacks for military service, explains that Americans respect the service of the Negro, contrary to the claims of German and Japanese propaganda. A further effort to combat the psychological warfare being waged by the Axis Powers resulted in the film "Teamwork," 1946, which adopted the theme of interracial cooperation in the U.S. Army.

Records of the War Department General and Special Staffs (RG 165)

STILL PICTURES. Among the War Department's extensive files are a large number of photographs from a variety of Government and private sources that relate to black history. For the Civil War period there is a series of photographs showing Negro companies, slaves, drummerboys, a slave market, and Negro cottages. The SB, or "sketchbook," series has photographs depicting blacks as laborers, refugees, and servants, and several photographs in the JM, or "John B. Moon," series present caricature drawings of slaves.

As do the large photographic files of the Signal Corps, the War Department files provide pictorial documentation of the Negroes' military experience during and between the two World Wars. Over 400 photographs show the military activities of blacks as part of the American Expeditionary Forces in Europe, the enlistment and training of troops at various U.S. Army camps, the activities of the Red Cross among black soldiers, and portraits of Negroes who received military decorations, as well as detailed pictorial records of the return of the 15th Infantry Regiment to New York and the homecoming of the 369th Infantry Regiment. Documentation is present on the role of blacks on the homefront in the defense industry and on the role of the Negro in the social structure of a country at war.

Department of the Air Force

Records of the Army Air Forces (RG 18) and Air Force Commands, Activities, and Organizations (RG 342)

STILL PICTURES. There are few photographs in the earlier historical file relating to blacks, since they were not specifically involved in aviation until World War II. For World War II, photographs of black pilots, arranged alphabetically by last name, can be located under the records of the fields at which they received training, such as Tuskegee Army Air Base, Ala. An additional 25 photographs illustrate the activities of black airmen during the U.S. occupation of Japan.

MOTION PICTURES. Among the films transferred to the National Archives is a World War II motion picture on the training at Tuskegee Air Base of the first Negro-manned fighter squadron. The film "Wings For This Man," 1945, provides montage views of black cadets in classes, on training flights, in physical training, and engaging German ME 110's over Italy. Other film footage relating to blacks is included in the Army Air Forces' "Combat Film Subjects" (CS) series covering the period December 1942-September 1945.

Department of the Navy

General Records of the Department of the Navy (RG 80)

STILL PICTURES. There is a series of 228 photographs relating to the role of blacks in the Navy during World War II. Included are many "first" reviews such as photographs of the first black Reserve officers and Negro honor graduates from naval training stations. Other photographs show training scenes in integrated and segregated facilities and scenes of blacks performing duties on ship and shore. Reflecting the drive of the Armed Forces for more complete integration following World War II, the Navy maintained no separate photographic series relating to blacks in their indexes after 1945. There is, however, a "personalities index," which lists prominent blacks in the Navy alphabetically by last name.

RECORDS OF EXECUTIVE DEPARTMENTS--DEPARTMENT OF AGRICULTURE

Records of the Federal Extension Service (RG 33)

MOTION PICTURES. The work of this agency in the South is illustrated

in the film "Helping Negroes To Become Better Farmers and Homemakers," 1921. The progress of a typical black family of tenant farmers is traced through their participation in Tuskegee Institute's "movable school" and through aid received from Federal Extension Service agents.

Records of the Bureau of Agricultural Economics (RG 83)

STILL PICTURES. In approximately 70 photographs black farmers and tenant workers are shown in their homes and at various agricultural activities in Southern States during the period 1906-41.

RECORDS OF EXECUTIVE DEPARTMENTS--DEPARTMENT OF HEALTH, EDUCATION, AND WELFARE

Records of the Office of Education (RG 12)

SOUND RECORDINGS. Included among recordings of the sessions held July 20 and 21 during the 1965 White House Conference on Education is a 2-hour panel discussion on the topic of school desegregation. Participants included James E. Allen, Jr., commissioner of education, New York State; John W. Letson, superintendent of schools, Atlanta, Ga.; and Kenneth B. Clark, professor of psychology at the City College of New York. In addition, Whitney M. Young, Jr., executive director of the National Urban League, serving as vice-chairman of the Conference, participated in many of the panel discussions and delivered a report in the final general session on "Education and the World of Work."

Records of the Public Health Service (RG 90)

STILL PICTURES. There are a substantial number of photographs relating to health problems of the Negro during the period 1898-1934. Black patients are prevalent in photographs depicting diseases caused by dietary deficiencies, social dislocation, and substandard sanitary and housing conditions. Blacks also appear in the roles of health officers and medical personnel and as participants in the National Negro Health Week movement.

MOTION PICTURES. A campaign to combat syphilis among blacks in Georgia is the subject of the film "Three Counties Against Syphilis," produced by the Department of Agriculture in 1938. The U.S. Public Health Service and the State Public Health Service of Georgia are shown utilizing mobile clinics to fight the disease in Camden, Glynn, and McIntosh Counties.

SOUND RECORDINGS. There is a recording of a radio broadcast during the week of July 5-12, 1942, celebrating the 28th observance of National Negro Health Week begun at Tuskegee Institute in 1915 by Booker T. Washington. The theme of the program is black community preparedness in health and defense.

RECORDS OF EXECUTIVE DEPARTMENTS--DEPARTMENT OF THE INTERIOR

Records of the Bureau of Reclamation (RG 115)

STILL PICTURES. Approximately 20 photographs are available from the

Bureau's files that show Negro farmers and their agricultural activities during the period 1902-40 with emphasis on tobacco cultivation in Georgia, South Carolina, and Alabama in 1927.

Records of the Office of the Secretary of the Interior (RG 48)

SOUND RECORDINGS. In 1939 singer Marian Anderson was denied the use of concert facilities at Constitution Hall in Washington, D.C., by the Daughters of the American Revolution. At the invitation of Secretary of the Interior Harold L. Ickes and sponsored by Howard University, Marian Anderson performed a free Easter Sunday public concert on the steps of the Lincoln Memorial. Included on the audio recording of this event is the introductory address by Secretary Ickes speaking on racial prejudice. There are also recordings of her performances at the 1943 dedication of the Marian Anderson Mural at the Department of the Interior commemorating the Easter Sunday concert, at the dedication of the Hyde Park National Shrine, and during the Harold L. Ickes memorial service in 1952.

RECORDS OF EXECUTIVE DEPARTMENTS--DEPARTMENT OF TRANSPORTATION

Records of the United States Coast Guard (RG 26)

STILL PICTURES. There are approximately 19 photographs in the "General" series showing black Coast Guard men training, on duty, in combat, and relaxing; and of black Marines and soldiers on transports being operated by the Coast Guard in war zones during World War II. Prominent black personnel in the Coast Guard can also be located by using the "personalities" file, which is arranged alphabetically by last name.

Records of the Bureau of Public Roads (RG 30)

STILL PICTURES. Although the primary type of photograph in this collection relates to highway engineering, there are scattered items identifiable as pertinent to black history. These are photographs of black convicts working on public roads in Florida between 1929 and 1946 and several pictures in the historical file, arranged by State, showing Negro shanties and slave quarters.

RECORDS OF EXECUTIVE DEPARTMENTS--DEPARTMENT OF LABOR

General Records of the Department of Labor (RG 174)

SOUND RECORDINGS. Recordings of speeches and addresses of Secretary of Labor Willard Wirtz (1962-68) concerning civil rights and black employment, such as an address before the conference of the NAACP Legal Defense and Education Fund in New York City, May 18, 1966.

RECORDS OF INDEPENDENT EXECUTIVE AGENCIES--CURRENT

Records of the Smithsonian Institution (RG 106)

SOUND RECORDINGS. Among the audiovisual records is a dramatization on the theme of racial equality. The program, the 13th and final segment of the series "Let Freedom Ring," was produced in 1937 by the Office of Education and the Smithsonian Institution to celebrate the 150th anniversary of the Constitution and is based on the concept of freedom and human rights.

Records of the Public Buildings Service (RG 121)

STILL PICTURES. Of the hundreds of murals painted for Government buildings by artists commissioned by the PBS, largely during the depression years, some deal with various aspects of black history. A great percentage are repetitious, usually following the format of stylized depictions of working black fieldhands, but some are genuinely valuable artworks on phases of the black experience in America. A few of the artworks are by black artists.

Records of the United States Information Agency (RG 306)

STILL PICTURES. There are more than 600 photographs contained in the PS, or "Press Service," series that deal directly with the Negro. Typical subject areas are Negroes distinguishing themselves in various fields, blacks and whites working together in a variety of jobs in military and civilian life, blacks in surroundings displaying their economic prosperity and the functioning of programs designed to improve conditions for the Negro.

Pictorial documentation for the study of black history is also contained in the NT series, which consists of photographs from the New York Times Paris bureau files. These photographic files were purchased by the Economic Cooperation Administration in 1950, when the Times' Paris bureau was discontinued, and later turned over to the U.S. Information Agency. There are photographs documenting various forms of black protest; progress toward racial equality; daily life in the Harlem ghetto; cultural expression; participation in Olympic games; blacks in the Communist Party of America; and Negro experience with the law, the labor movement, and the military during World War II, the postwar period, and the occupation of Europe.

RECORDS OF INDEPENDENT EXECUTIVE AGENCIES--DISCONTINUED

Records of the National Youth Administration (RG 119)

STILL PICTURES. Approximately 300 items in the picture files depict the activities of Negro youth in various projects, such as shop, domestic, and scientific training.

MOTION PICTURES. From 1935 to 1943 this agency undertook to provide relief for the youth of America. Under Aubrey Williams, a white Mississippian, the NYA provided a liberal program for the benefit of young blacks. Several films were produced to support and encourage participation in the agency's programs. In the "National Youth Administration and Negro Youth," 1940, many blacks formerly on relief are shown receiving training and assistance in NYA projects in Dorchester, Ga., and at Georgia State College. The second film, "Youth-Building at Wilberforce," shows Mary McLeod Bethune, Director of the National Division of Negro Affairs of the NYA, approving Wilberforce University as a resident project center while students involved in the program are shown at various occupational tasks.

Records of the Civilian Conservation Corps (RG 35)

STILL PICTURES. In the MP, or "Military Parks," series there are

over 200 photographs depicting the activities of black youths in the CCC on work details, in educational programs, and during recreational periods. Other pictures of Negro enrollees may be found under different subject categories of activities and under different CCC camp areas.

Records of the Office of Civilian Defense (RG 171)

SOUND RECORDINGS. The attitude of the American Negro toward World War II is the subject of a radio program in the series "You and the War," presented by the Fifth Region Civilian Defense Headquarters at Columbus, Ohio, which was broadcast to the Ohio, Kentucky, Indiana, and West Virginia area on March 29, 1942. In addition, there is a dramatization of the life of Booker T. Washington that through the use of dramatic sketches and musical excerpts provides a sensitive sound portrait of this educator's lifework.

Records of the Office of War Information (RG 208)

STILL PICTURES. Photographs in the files relating to the Negro concentrate on the black contribution to the war effort, 1942-45. Various photographic series widely divergent in size and content provide pictorial documentation on the black war experience both on the homefront and overseas. In the "Negro Press" series photographs show American and African personalities, Negroes working in war plants and in Government agencies, and black war heroes and combat units. In the same series is a United Nations file concerned with non-American blacks serving with the Allied forces. Other series, such as the "Life in the United States" and "Feature Stories" series, contain both photographs and textual material documenting the subjects of education, production, religion, theater, children, stevedores, and athletes. In addition, there are pertinent photographic prints in the "Allies and Axis" and "Military Operations" series plus a large number of artworks, cartoons, and posters done by black artists, such as Charles Alston; and an extensive file of personalities for the World War II period in the "Unmounted Prints" series.

MOTION PICTURES. One film, "Negro Colleges in Wartime," 1943, distributed by the War Activities Committee of the Motion Picture Industry, shows black students being trained for military and civilian occupations during World War II at Howard University, Tuskegee and Hampton Institutes, and Prairie View College.

SOUND RECORDINGS. Among the OWI audio documents is a 1943 radio address by Mary McLeod Bethune speaking on the contributions of the American black to freedom and democracy in a program broadcast to the British West Indies. There are also two dramatizations. One, based on Carl Sandburg's biography of Abraham Lincoln, The Prairie Years and The War Years, portrays Lincoln's attitudes toward slavery through his nomination and election. The other, the radio series "Freedom's People," sponsored by the Office of Education in cooperation with NBC and the Julius Rosenwald Fund, provides a dramatization of the freedom of the American Negro through his heritage of music.

Records of the Public Works Administration (RG 135)

STILL PICTURES. For the period 1933-39, there are approximately 10 items in the photographic files which document housing developments for Negroes in Birmingham, Ala., and Miami, Fla., as well as schools constructed for Negro children in Independence, Mo., and Chattanooga and Memphis, Tenn.

Records of the Works Progress Administration (RG 69)

STILL PICTURES. Approximately 100 items in the picture files relate to blacks. They are shown in a wide variety of projects including theater, music, art, scientific research, and construction. In addition, there are many photographs of facilities erected by the WPA to provide for Negro children in the areas of welfare, child care, and education.

MOTION PICTURES. The WPA is described as a source of hope for Negroes during the depression years in the film "We Work Again," 1937. Blacks are shown participating in music, art, and theater projects.

SOUND RECORDINGS. Among the recordings of the Federal Music Project are many performances by black musical groups during the period 1937-39. Program content of these radio broadcasts was usually devoted to renditions of traditional black folksongs, blues, and spirituals. There is also a dramatization, the eighth in the series "What Good Is Art," produced by the WPA Graphic Arts Division of the Federal Arts Project and the Federal Theater Radio Division. This 1939 program on the life of John Henry was based on the Fred Becker woodcuts portraying the John Henry legend.

RECORDS OF THE JUDICIAL BRANCH

Records of the Supreme Court of the United States (RG 267)

SOUND RECORDINGS. For the period from 1955 through the 1969 terms, audio tape recordings of oral arguments before the Supreme Court are in the custody of the National Archives. These recordings serve as audio documentation of every case argued relating to the legal status of black Americans in the areas of education, due process, jury service, forced confession, housing, public accommodations, transportation, recreation, and voting rights.

RECORDS OF OR RELATING TO OTHER GOVERNMENTS

National Archives Collection of Foreign Records Seized, 1941- (RG 242)

MOTION PICTURES. Among the captured German records is the Nazi film "A Trip Past the Statue of Liberty Through the U.S.A.," produced in 1942. Along with scenes of American domestic unrest, riots, freak sports scenes, shacks, slums, and cubist art, this anti-U.S. propaganda film contains footage of blacks dancing and a Negro baptism in a river.

NATIONAL ARCHIVES GIFT COLLECTION

National Archives Gift Collection (RG 200)

STILL PICTURES. For a discussion of the Harmon Foundation Still Picture Collection see the appendix.

MOTION PICTURES. The National Archives has over the years accepted for deposit films from private sources that are pertinent to the history of the United States.* Although film subjects in the Gift Collection are quite diverse, ranging from newsreels to even a few feature films produced by Hollywood studios, many of them relate to black history. The largest series along these lines are the newsreels. Among the Paramount News series, which begins with August 29, 1940, appears footage of Negroes in military service during World War II, Jackie Robinson testifying before the House Un-American Activities Committee on the loyalty of U.S. Negroes, Vice President Henry Wallace speaking on racial prejudice, and President Truman in 1947 and President Eisenhower in 1954 addressing NAACP leaders. Other black-related newsreel items are in the Universal News series, 1929-67, which covers a range of topics including Negro baptisms, revival meetings, and evangelists such as Father Divine, Elder Michaux, and Black Billy Sunday during the 1930's; race riots in Harlem and Chicago, 1935; the 1940 American Negro Art Exposition in Chicago; Negro soldiers and paratroopers during World War II; Ralph Bunche at the United Nations in 1950; Ben Davis, black Communist convicted in 1951; the Korean war; and Althea Gibson and other prominent black athletes and sports figures in the 1950's. For the 1960's there is footage of the South African riots during the Apartheid crisis, the Congo conflict, James Meredith and riots at Mississippi University in 1962, enrollment of Negroes at the University of Alabama and the civil rights march on Washington, 1963, the signing of the Civil Rights Act of 1964, the March from Selma to Montgomery and the civil riots in Los Angeles, 1965, Secretary of Housing and Urban Development Robert C. Weaver, 1966, the Newark and Detroit riots, 1967, and Thurgood Marshall, the first black U.S. Supreme Court Justice, 1967.

Other motion pictures in the Gift Collection that reflect racial attitudes include several feature films by Hollywood studios such as the controversial 1915 film "Birth of a Nation" and the 1939 Civil War epic "Gone With the Wind." In the Ford Film Collection there is footage of Negro "chicken thieves" and Negro troops in several Thomas Edison films of 1897 and 1898 as well as scenes of black farmers, workers, stevedores, shrimp pickers, and road gangs during the period 1919-32. Of importance also is the 1944 film "Let My People Live," produced by the National Tuberculosis Association, the National Urban League, and the Veterans Administration, and a 1959 NBC news special "The Second Agony of Atlanta," which examines the attitudes of white and black Georgians during the integration of public schools.

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*See the appendix for Harmon Foundation Collection of Films.

SOUND RECORDINGS. Recordings in the Gift Collection encompass a wide variety of subject matter of interest in the study of black history. Of particular importance are several speeches by former Presidents, including a 1936 address by Franklin D. Roosevelt at the dedication of a new chemistry building at Howard University and an address at the 38th Annual Conference of the NAACP on June 29, 1947, by Harry S. Truman. There are also recordings of the "Amos and Andy" radio program, a radio dramatization of the life of George Washington Carver along with a personal interview made in 1939, and a 1936 field recording of the prayer of a rural Georgia Negro minister and the response of his congregation. In addition, recordings are available of William C. Handy performing his "St. Louis Blues" at the 1940 Cavalcade of Music concert in San Francisco, Duke Ellington and his "Jump for Joy Choir," a portion of the Max Schmeling vs. Joe Louis fight, an interview in 1951 between Eleanor Roosevelt and Jackie Robinson, the debate over the civil rights plank of the party platform at the 1960 Democratic Convention in Los Angeles, and an interview with the Rev. Martin Luther King as he led marchers in Chicago to the 1960 Republican National Convention.

Appendix

AUDIOVISUAL RECORDS RELATING TO BLACKS IN THE HARMON FOUNDATION COLLECTION

The Harmon Foundation began its activities under the direction of William E. Harmon in 1922 with two specific projects: to fund parks and playgrounds in growing communities and to provide loans for students. When the foundation terminated its activities in 1967, there had been added a division of social research and experimentation, a division of awards for constructive and creative achievement, and an association for the advancement of nursing. The scope of the Harmon Foundation's work had grown to include experimental projects in recreation, social service, and education. In 1967, the foundation donated its textual records to the Library of Congress, and its photographic materials, both still and motion pictures, to the National Archives.

Because William Harmon had a special interest in black Americans, many of the foundation's audiovisual records deal with Negro life and culture both in the United States and Africa. The still picture collection includes about 7,000 black-and-white prints, glass plates, and color slides, divided topically into nine series. Most of these document the foundation's effort to support, mainly through exhibits and publicity, Negro American and African artists. As an innovator in this endeavor the foundation exhibited artworks done by black Americans in the early 1930's, at a time when blacks could not attend art exhibits, much less participate in them. The series "Artworks by Negro Artists, 1922-67," contains 1,400 different black-and-white photographs of paintings, sculpture, and prints by 130 artists. The artists themselves are shown in photographic portraits, at work in their studios, or attending exhibits.

An accompanying file of 700 color slides duplicates many of the black-and-white items. Among the artists represented are Richmond Barthe, Palmer Hayden, Malvin Gray Johnson, Jacob Lawrence, and Hale Woodruff. The artworks in the "Portraits of Outstanding Americans of Negro Origin" series were painted by Betsy Graves Reyneau and Laura Wheeler Waring. Marian Anderson, W. E. B. DuBois, Ralph Bunche, and Thurgood Marshall are among the 85 black Americans represented. Half of the portraits are available in color. Photographs which show artworks on display, visitors viewing exhibits, artists explaining and demonstrating techniques, and artworks done during foundation-sponsored workshops are grouped in the series "Negro Art Exhibits, Workshops, and Demonstrations." Over 550 black-and-white prints and glass slides show activities during the period from 1927 to 1947.

In addition to working with black American artists, the foundation acted as a liaison between contemporary African artists and interested groups in the United States. A byproduct of this activity was the collection of 1,400 different black-and-white prints and over 800 color slides, which eventually grew over a 20-year period to include 2,100 different black-and-white prints and over 1,000 color slides representing the work

of 155 artists from 20 African countries. Nearly every artistic medium was represented: oil painting, watercolor, gouache, sculpture, woodcuts, and a variety of graphics as well as traditional folk arts such as thorn carving and brass casting by the lost wax process. Subjects range from sculpture inspired by ancient artifacts to abstract art. The series is titled "Artworks by African Artists, 1947-1967." Two smaller series supplement this main collection. One contains approximately 30 black-and-white photographs of activities at the Abuja Pottery Center in Nigeria, while the second is a collection of 350 black-and-white and color prints and color slides of artworks created by schoolchildren in eight African countries.

In addition to the extensive coverage of African and Afro-American art, the Harmon Still Picture Collection includes photographs taken on the campuses of the following Negro colleges and universities: Atlanta, Calhoun, Dillard, Fisk, Howard, Shaw, Talladega, Tuskegee, Virginia Union, and Xavier. The series includes 1,000 black-and-white prints made in 1936 and 1937. Students are shown in social, educational, and athletic activities. Lastly, a collection of 120 black-and-white photographs, made for an exhibit on contemporary Nigerian life and culture, includes primarily portraits of Nigerians in national dress, with some scenes of Nigerians engaged in pottery making and other native crafts.

Of the hundreds of motion picture films in the Harmon Collection, 28 (totalling over 16,000 feet) are related to Negroes in the United States and Africa. Negro educational institutions and the Negro and art are the topics of all but one of 12 films dealing with black Americans. Those on education describe student life and academic programs at Hampton Institute, Xavier University, and the Calhoun School. Footage showing art classes at several Negro colleges, the 1931 exhibit of work of Negro Artists, and demonstrations by Palmer Hayden, Richmond Barthe, and several other artists are included in five films on Negro art. One other film deals with recreational activities at the Harlem YWCA. Release dates for the Negro American films range from 1935 to 1950. In addition, the Harmon Foundation's missionary zeal is reflected in 16 motion pictures on Africa. These motion pictures, divided into three film series--the "Africa Film Project," "Africa Joins the World," and "Africa: The Spirit of Christ at Work"--show aspects of tribal life and the work of Christian missionaries during the late 1930's.

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